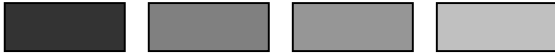




## ASSESSMENT MEETING REPORT



### Dance Board

APPLICATION CLOSING DATE  
15 May 2006

AUSTRALIA COUNCIL  
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THE INFORMATION IN THIS REPORT IS EMBARGOED FROM  
PUBLIC DISCUSSION UNTIL 15 September 2006

### July 2006

The Dance Board met between 26 – 28 July. The morning of 26 July concentrated on Dance Board policy and the remainder of the Board meeting assessed the applications submitted to the Dance Board at the 15 May 2006 closing date. A total of 53 applications were assessed in the New Work and the Skills and Arts Development categories.

This report provides context to the assessment, some statistical analysis of the results of the grant round and more general comments made by the Board during the assessment of the applications.

#### **New Work**

This category supports the creation of new dance works. The Dance Board encourages artists to take time to develop a new work; to proceed to each stage of its life cycle following a critical analysis of what has been accomplished. The number and nature of the stages in a work's life cycle will vary from project to project.

Applications under this category may be for one or more stages in the creation, production or presentation of a single work.

There are two types of New Work grants:

- New Work: Creative Development Only
- New Work: Production

#### **Skills and Arts Development**

The purpose of this category is to foster excellence in dance and movement arts by providing professional development opportunities to individual dance practitioners, or to support activity that contributes to the overall development of dance in Australia.

There are three types of Skills and Arts Development grants:

- Skills Development
- Skills Development for Young and Emerging Artists
- Artform Development

*At this meeting the Dance Board had a vacant Chair position. The Minister for Arts and Sport Senator the Hon. Rod Kemp appointed Dominique Fisher as Acting Chair for the policy meeting on the morning of 26 July. Deputy Chair Steven Richardson chaired the assessment meeting.*

**Dominique Fisher, Acting Chair (Vic)** was a student at the Australian Ballet School and has served five years as a Board member of the Sydney Opera House Trust and six years as a director of the Malthouse Theatre. Dominique is currently chairperson of Circadian Technologies Limited, and is one of few Australian women chairing a listed public company. She is also chairperson of two other technology companies; a director of a Malaysian property company operating in Malaysia and Australia; director of several private companies and principal and managing Director of her own business which undertakes substantial commercial transactions in communications, telecommunications and information technology industries. Previously, Dominique had nine years experience as a non-executive director on the Board of Australia's largest general insurer, IAG Limited and NRMA. She is also a member of the ICT Advisory Board to the Hon. Senator Helen Coonan, Minister for Communications, Information Technology and the Arts.

**Steven Richardson, Deputy Chair (Vic)** has worked for a number of arts festivals and other organisations and has a broad experience in the arts spanning more than twenty years as a creative producer and director in the small to medium arts company sector. In 2002 he produced the 2002 Next Wave Festival and as executive producer and CEO was responsible for the creative, organisational and strategic direction of the most successful festival in its 16-year history. Steven also currently holds honorary positions with a number of groups. Steven has a strong interest in developing innovative approaches to arts and cultural engagement.

**Rebecca Hilton (Vic)** is a Victorian College of the Arts graduate who has performed with Dance Exchange and Dance Works before moving to New York in 1987. There Rebecca performed and toured extensively with the Stephen Petronio Company and has appeared in the works of many international artists. Rebecca was a founding member of the Lucy Guerin Dance Company. She teaches extensively for companies, schools and in festivals worldwide and her choreography has been presented worldwide. She has had commissions from Dance Works, Chunky Move, Balletlab, Laborgras (Berlin), the Victorian College of the Arts, The Western Australian Academy of Performing Arts and New York State University. In 1998 Rebecca received a Green Room award.

**Jeff Meiners (SA)** has worked widely in dance for 20 years, teaching all ages and running programs with artists, teachers and community workers to support development in metropolitan and rural regions. He has taught extensively in schools, as leader of a dance education team, as a university lecturer and guest tutor in Australia and overseas. Jeff's work has included projects with young children, youth dance and people with disability, plus a range of partnerships with local government areas, the NSW Department of Education and Training and NAISDA. He has written for the NSW Board of Studies and BBC Radio's Dance Education workshops. Jeff is currently a lecturer at the University of South Australia's School of Education and has recently worked with projects at the Dance Xchange, Birmingham, England, and with Forum Dança in Portugal.

**Suzan Williams (Qld)** is a graduate of the Queensland Dance School of Excellence (1986) and holds a Bachelor of Arts in Dance from Queensland University of Technology (1989). For 10 years, Suzan specialised in performing and producing dance works for young audiences with Darc Swan Contemporary Dance Company, Queensland Ballet and her own company, PointeBlank

## ATTENDANCE

Productions. She toured extensively with Queensland Arts Council's School Touring Program and has worked with choreographers including Harold Collins, Jonothan Taylor and Natalie Weir. Retiring from performing in 1999, Suzan joined Brisbane-based production and graphic design company, ToadShow, as coordinator of their web division. In 2005, Suzan was appointed Regional Touring Coordinator at ARTS at Queensland Arts Council where she is responsible for developing and coordinating national tours of Queensland's major performing arts companies.

For this meeting the Board was assisted by three **Participating Advisors**:

**David Tyndall (Qld)** with broad and diverse experience in dance in Australia and New Zealand. As a dancer, he has performed with leading choreographers such as Douglas Wright, Sue Healey, Phillip Adams, Garry Stewart, Sandra Parker, Lucy Guerin and Gideon Obarzanek. He was awarded a 1998 Green Room Awards for Best Performance by a Male Dancer for Chunky Move's *Bonehead*, and was the recipient of an Emerging Managers and Producers Grant from the Australia Council Dance Board in 2002. He has been the director and company co-ordinator of Chunky Move, the executive producer of Dance Works and is currently the business manager for Expressions Dance Company.

**Agnès Michelet (WA)** entered the performing arts in 1987 and has continued to work as an arts manager. In France, she contributed to the development of many companies including the European Research and Training Centre in physical theatre L'Oeil du Silence, Paris-based La Péniche Opéra, contemporary dancer Jean-Marc Matos and street theatre company Fiches Théâtre Urbain where she was administrator and touring manager for seven years before migrating to Perth. From 2000, Agnès worked with Ausdance WA and since 2005 has been the general manager of STRUT dance, the support organisation for WA independent dancers.

**Sophie Travers (NSW)** is an arts producer from the UK now living in Sydney. She is currently on maternity leave from Critical Path, a dance research organisation for the independent sector. She has worked extensively in dance management in Europe, with companies such as Random Dance in the UK and Reflex in the Netherlands. She writes about the performing arts for several publications in Australia and the UK and is a keen enthusiast of dance.

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The following dance staff attended this meeting:

Jennifer McLachlan	Director
Josh Wright	Program Officer
Vanessa Rodd	A/g Assistant Program Officer & Administrator
Lia Kemp	Administrative Assistant

In addition the following Council staff attended parts of the meeting:

Ben Strout	Executive Director Arts Development
Atul Joshi	Director, Key Organisations
Carin Mistry	Client Manager Dance and Theatre, Key Organisations

I was delighted to accept a three-year term as Chair of the Dance Board on 9 August 2006 and attended the July assessment meeting as Acting Chair. I was excited to hear about the activity of the new dance team over the last 7 months. Staff have visited all states and territories in Australia, including all six capital cities, and the Board reported positive feedback from the sector as a result of this advocacy. Board members and staff have attended over 50% of all known Australian dance productions in the last six months, ensuring the Board has the knowledge to make informed funding decisions in all categories. I was also pleased to welcome a much needed addition to the staff team, Michelle Vickers, joining as Senior Project Manager for six months. Michelle will lead on key strategic projects for the Board and as the key advisor to the Director.

The team undertook a review of all grants programs, strategies, initiatives and partnerships and reviewed the Board's delivery against the recommendations in the 2003 *Resourcing Dance* report. The result of this analysis is a streamlined action plan, which will focus Board activity over the next two years. This plan will be available to the public online soon.

Jennifer McLachlan reported on the continuing success of Artsupport under the Directorship of Louise Walsh, which has brought much needed philanthropic support to the sector. She also highlighted the strong working relationship that has developed with the new Key Organisations section within Council, which is bringing benefits to the Dance Key Organisations. Jennifer McLachlan also reported on her presentations to the Major Performing Arts Board and the Tertiary Dance Council citing positive working relationships developing with both key groups. She also updated the Board on the strong working relationship with the Australia Sports Commission on the SCOPE for dancers project.

Since this assessment meeting, I've attended my first Australia Council meeting. With a number of new appointments (James Strong as Chairman, Jo Gersh as Deputy Chair, Dr Imre Salusinszky, Chair of the Literature Board and myself) to the Council it was great to have a number of fellow travellers who were also new to Council process and protocol! Over lunch guest speaker Professor John Holden, Head of Culture at DEMOS, gave a fascinating paper on the "Relationship between Culture and Politics". His thesis develops the notion of culture as a value to society from three different perspectives – Intrinsic, Instrumental and Institutional that is then layered to consider the view of Public, Professionals and Politicians and the inter-relationships and tensions between them. He highlighted the need for a new alignment between these three groups especially the engagement with the public and how this need for alignment then plays into the role of funding and leadership in the fostering of culture in a democratic society. John's writings are available at <http://www.demos.co.uk/people/johnholden>. An added bonus for the day was that the Minister for Arts and Sport, the Senator the Hon. Rod Kemp came to hear Professor Holden speak. He then stayed for lunch with the members of Council.

At the upcoming September meeting the Board will make decisions on its two year allocation of the Government's Young & Emerging money along with the Board's involvement in the developing Community Partnerships section of Council, following the recent scoping study.

My appointment as Acting Chair of the Dance Board was finalised shortly before the July assessment meeting. I want to thank the Deputy Chair Steven Richardson for his outstanding chairing of the assessment meeting. I also want to thank the participating advisors – Agnès Michelet, David Tyndall and Sophie Travers who contributed enormously to the robust, rigorous debate across all funding categories. In addition Agnès Michelet, provided a valuable overview of the issues facing independent dance artists in WA.

I'm excited by the opportunity the role of Chair presents. There is much to do but I'm confident we can deliver some dividends on behalf of the sector and I look forward to meeting and working with many of you.

Dominique Fisher  
**Chair, Dance Board**

## OUTCOMES

PROGRAM Title	APPLICATIONS		% Approved	APPLICANTS	
	Received	Approved		Requested	Approved
<b>New Work</b>					
Production	9	2	22.2%	\$304,214	\$47,006
Creative Development Only	22	6	27.3%	\$492,888	\$175,001
<b>Skills &amp; Arts Development</b>					
Skills Development	14	2	14.3%	\$117,858	\$16,749
Skills Development for Young & Emerging Artists	5	4	80.0%	\$40,185	\$29,823
Artform Development	3	1	33.3%	\$69,890	\$12,000
<b>Total</b>	<b>53</b>	<b>15</b>	<b>28.3%</b>	<b>\$1,025,035</b>	<b>\$280,579</b>

**A full list of approved grants is attached.**

**In addition the following 2 projects were supported through the Dance International Market Development Strategy since the last assessment meeting report.**

- Force Majeure \$41,286 to tour 'Already Elsewhere' to the Biennale de la Dance de Lyon in September 2006
- Tracie Mitchell \$6,366 to present and promote 'Whole Heart' to the American Dance Festival, Durham USA, 3- 15 July 2006

**It is also important to note the following companies have received funding for 2006 (amounts are per annum).**

<b>Key Organisations Triennial Grants</b>		<b>2006 Program of Activity Recipients</b>	
Australian Dance Theatre (SA)	\$237,336	De Quincey Co (NSW)	\$82,000
Ausdance (National)	\$190,000	Force Majeure (NSW)	\$65,000
Buzz Dance Theatre (WA)	\$122,760	Kage Physical Theatre (Vic)	\$65,000
Chunky Move (Vic)	\$165,000	Tasdance (TAS)	\$65,000
Dancehouse (Vic)	\$127,875	<b>TOTAL</b>	<b>\$277,000</b>
Dance North (Vic)	\$184,140		
Expressions Dance Company (Qld)	\$122,760		
Leigh Warren & Dancers (SA)	\$204,600		
Lucy Guerin Inc. (Vic)	\$102,300		
Restless Dance Company (SA)	\$85,000		
Stompin Youth Dance Company (Tas)	\$89,482		
The Australian Choreographic Centre (ACT)	\$163,680		
Tracks (NT)	\$185,000		
<b>TOTAL</b>	<b>\$1,979,933</b>		

## INITIATIVES & PARTNERSHIPS / FEEDBACK

### **National Dance Audience Development Strategy (NDADS)**

The NDAD Strategy is currently in its second phase. Dr Peter Steidl has now conducted marketing clinics with Dance Board Key Organisations and 2006 Program grant companies in partnership with a number of advertising agencies. The strategy will undergo its next two phases simultaneously. More information will be available online in the coming months.

### **Dance International Market Development Strategy (DIMDS)**

The DIMD Strategy developed in partnership with the Dance Board and the Community Partnerships and Market Development Division of Council is currently under review from July 2006. It is unlikely that the strategy will change significantly and applications for presenter driven opportunities in the four key target markets will be accepted. For an overview of the strategy go to the OzCo website:

[http://www.ozco.gov.au/council\\_priorities/international/dance\\_market\\_development/](http://www.ozco.gov.au/council_priorities/international/dance_market_development/)

### **Australian Research Council (ARC) / Australia Council partnerships**

Researchers approaching Council with regard to ARC applications (particularly to the ARC Linkage program) has clear guidelines on how to seek partnership with Council. The Strategy section will take the lead in developing and assessing these research partnership proposals. For more information contact Dance staff. To access the guidelines:

[http://www.ozco.gov.au/research\\_centre/research\\_and\\_innovation\\_partnerships\\_-\\_australia\\_council\\_and\\_the\\_arc/](http://www.ozco.gov.au/research_centre/research_and_innovation_partnerships_-_australia_council_and_the_arc/)

### **Partnerships and Initiatives**

In the past, the Dance Board had available funding to respond to unsolicited proposals for partnerships and initiatives. A significant part of the Arts Catalyst restructure was the redirection of this funding into central strategic pools to be allocated by the Council to support its strategic directions. To date the Dance Board, through the Dance staff, have made a number of successful proposals to this central pool of funding and will continue to make requests to these strategic allocations. Sectoral proposals for partnerships and initiatives seeking Board endorsement should be discussed with dance staff in order to assess their relevance and appropriateness to these Council's strategic allocations.

### **Putting it all online...**

Staff and the Board are conscious of providing accurate and up to date information on the Australia Council website for public viewing. The Australia Council website is undergoing re-development to improve navigation to help you to get information more easily. Some things to look out for online at [www.ozco.gov.au/dance](http://www.ozco.gov.au/dance):

- The Dance Board action Plan for 2006-08
- Updated Dance International Market Development Strategy
- A guide to the selection criteria that the Dance Board uses in assessing applications
- Updates on the National Dance Audience Development Strategy (NDADS).

### **DVD SUPPORT MATERIAL**

This is the first time that DVD support material has been accepted by the Dance Board. A number of common problems occurred with these formats, which are outlined below.

In the future the Dance Board will not accept authored DVDs. This is already clearly outlined in the Handbook, FAQs, Support Material guidelines and application forms. Authored DVDs (DVDs which you have to navigate) require complex extraction by the editor compiling the support material for the Board members. DVDs submitted should contain a single file in the codec of your choice e.g [[.mov](#) or [.avi](#) or [.mpeg](#)]. **In the future submitting an authored DVD will make your application ineligible.**

Some DVD material was burnt using a poor resolution so that the material was very small or suitable for viewing only on a website. Please bear in mind that the **size and quality** of support material should be able to be **viewed comfortably on a television screen**. Some DVD material was submitted on an NTSC format. This is an American format and is of a lesser quality than **the PAL system, which Australia uses.**

A number of Board members and Peer Advisors declared **conflict of interests** with applications in this round. As per the Australia Council procedure, Board members and Peers left the room for any discussions relating to applications for which they had any **actual or perceived** conflicts (as assessed by the Director and signed off by the Executive Director).

**All applications** were read, viewed and assessed by participating members and advisors.

The Board was impressed and encouraged by the number of applications that involved **multiple partners or stakeholders** especially across States and Territories. Within the current funding climate, the Board recognises the resourcefulness of drawing on these partnerships to strengthen ties across the dance sector.

Applications involving partnerships and / or being submitted by organisations should ensure that the **content and context of the artistic practice** is strongly featured within the proposal.

The Skills and Arts Development for **Young and Emerging Artists** category currently has a larger remit than that which is being applied for. **Applicants are encouraged to contact staff** before submitting applications to this category to discuss further opportunities and strengthen written applications.

The calibre of artists and the projects submitted for funding to **New Work Creative Development Only** were of a very high quality. Financial restraints limited the Board's ability to further respond in this category.

Applicants should ensure that **budgets provided in applications** are both clearly linked to the application text and explain how funds have been allocated. More rigour around budgeting can aid in explaining your rationale, planning and process.

**Letters of support and confirmation** are increasingly called on by the Board to aid in their assessment of applications. Not submitting these letters could disadvantage your application.

### **Support Material**

- Applicants are reminded to provide **relevant, recent and concise footage**.
- Each Dance Board application form has a page that asks applicants to guide the Board's viewing of support material. You can direct the Board to many aspects of your support material in this section. For example what are you exploring in this footage? How is this relevant to your current application? When was this footage taken and at what stage?
- "Live footage" (unedited segments) should be included in your support material so that the Board can view choreographic and performative elements uninterrupted by editing.
- Some applicants submitted support material on VHS tapes, which had been used for taping other footage. It is hard in these situations to judge when the support material has concluded. More importantly the quality of a VHS tapes is reduced every time it has been recorded on.

## BEFORE THE MEETING

Staff check eligibility and register applications on Council's computer database. You will receive a letter acknowledging your application with an application number and staff contact for your reference. Staff analyse the statistical information provided by applicants to help Council measure the effectiveness of its grant programs. Staff prepare applications and support material for the Board assessment meeting. Applications are made into booklets and sent to Board members. Peers are invited to participate as advisers to the Board at the meeting bringing additional expertise and perspectives to the assessment process. Staff also check and manage any conflicts of interest that Board members and peers have with applications and study the applications in order to provide information to the Board as required (see below \*).

## AT THE MEETING

### ASSESSMENT

Board members assess your application against the published selection criteria. Board members may examine support material at the meeting or by prior arrangement.

Board members may also take into account information from other sources such as:

- their attendance at performances and other events;
- reports from members of the Register of Peers who may be asked to provide formal assessments of designated works;
- reviews, videos and recordings, referee reports and other material;
- any previous Australia Council grant acquittal reports and performance agreements you may have had; and
- communication with State and Territory agencies.

Boards may decide not to fund the application at the level requested. While your application may meet the stated selection criteria, this does not guarantee you a grant. The Australia Council receives many more applications than it can support. The success of your application must rest ultimately on the merits of your proposal against published criteria and in competition with all the other applications considered for funding.

## NOTIFICATION OF DECISION

All applicants will be notified of the Board's decision by mail during the month indicated in the Handbook and the application forms. Information about grant decisions will not be released over the phone.

## IF YOUR APPLICATION IS SUCCESSFUL

If your application is successful, you will receive a letter of agreement offering you a grant. This letter outlines the terms and conditions of the offer. Payment of a grant will not be made until you have accepted the conditions by signing and returning the letter of agreement.

## ACQUITTAL OF GRANTS

Acquittals are the artistic and financial reports that you must provide after completing your project. Acquittal reports enable the Council to fulfil its obligations of accountability as well as allowing us to learn about the success or otherwise of your project. These reports are a valuable way for you to contribute to the policy development work at the Australia Council.

*\*Staff do not make funding decisions. Staff provide information and advice to Council, Boards and advisory bodies to assist their determination of policy and assessment of grant applications. Staff also provides information to potential grant applicants and administer the Australia Council's grant programs to enable a simple, fair and efficient assessment of applications.*

New Work - Production			
<b>Paea Leach</b>	VIC	Paea will travel to Perth to present her SOLOS program at the Artrage Festival in Perth in October 2006. SOLOS include two works made on, for and with Paea. <i>Four acts of violence leading up to now</i> choreographed by Simon Ellis explores the microtraumatic impacts of the passage of time on a woman's life and her recollection of four significant events. <i>My house Your house</i> exemplifies an environment that is changeable and unpredictable. Choreographed by Shannon Bott, this second work is set in the room of a house which, along with its contents (the performer) will be altered throughout the performance reflecting interruption by an internal and external environment.	<b>\$4,106</b>
<b>Dance Exchange Inc</b>	NSW	Choreographer Russell Dumas will research new duet material for Jonathan Sinatra with new partners; Kimberley McKintyre, Chris Welsh and Helen Clarke-Lapin. This stage 1 work entitled <i>Gaps and Bridges</i> will enlist a Salon presentation model that encourages intimacy between audience and performer. The presentations will occur over eight weeks in October and November 2006 and will involve opportunity for critical audience dialogue within the studio spaces. The work will also integrate research from a series of free workshops run by Russell called 'Slow Fields'.	<b>\$42,900</b>

New Work - Creative Development Only			
<b>Simon Ellis</b>	VIC	Simon Ellis will explore the apparent instability and fragility of human physicality with a dance, animation and video projection performance environment work called <i>Crevice</i> . The audience will be contained within a house-like structure, the walls of which will act as rear projection screens whilst cracks in the floor reveal a solo performer directly below them. This creative development period in January / February 2007 will be used to develop the physical, auditory, animated and videographic components of the piece. Simon will collaborate with a number of other artists including Cormac Lally (videographer and editor) David Corbet (sound) and Shannon Bott (choreography and dramaturgy).	<b>\$20,308</b>
<b>Antony Hamilton</b>	VIC	Antony Hamilton will continue creative development for his work <i>Blazeblue Oneline</i> . The work explores the potential of inanimate objects and materials relating to street art in partnership with the human body: cardboard, paper, adhesive tape, pends and paint. The piece will draw reference to hybridisations between Melbourne's distinctive contemporary dance and street arts. Performers Luke Smiles and Byron Perry will work with Antony throughout February 2007 at the Chunky Move Studios.	<b>\$13,886</b>
<b>Tanja Liedtke</b>	SA	Following on from research into the physical language of signs, Tanja Liedtke will choreograph material for a new work <i>Always Building</i> with performers Paul White and Kristina Chan. The work will use communicative indicators that direct action and signpost construction throughout the performance. The January 2007 development will be creatively coordinated by Solon Ulbrich and include composition by Jason Sweeney and design and lighting by Geoff and Ben Cobham.	<b>\$28,400</b>

<b>Tracie Mitchell</b>	VIC	Choreographer and film-maker Tracie Mitchell will develop her live work <i>Under the Weather</i> into a twenty four minute dance film exploring the lives of three women who are trapped in their environment; vacillating between balance and unbalanced thought. The work will be produced by Beth Frey and is generating interest from a number of national and international broadcasters. This development period will support pre-production and production elements of the film and include the shooting of the three solos performed by Shona Erskine, Carlee Mellow and Mia Hollingworth utilising the camera as a choreographic tool.	<b>\$62,060</b>
<b>Three Dollars</b>	NSW	Capitalising on an earlier workshop with Belgian choreographer and director Hans van den Broek, a diverse group of ten collaborator/ performers will undertake a second stage development of a work entitled 'Three Dollars'. Artists will include Paul Cordeiro, Rakini Devi, Nikki Heywood, Martin Kwasner, Alexandra McDonald, Kirk Page, Frances Rings, Lizzie Thompson, Nalina Wait and Michael Whaites with the creative assistance of Kathy Cogill. This second development stage in May 2007 will aim to refine the piece for public performance.	<b>\$33,657</b>
<b>Yumi Umiumare</b>	VIC	Utilising four performance making practices: Butoh; Butoh Cabaret; Contemporary Dance; and Devotional Dance, Yumi Umiumare will develop a solo work entitled <i>EnTrance</i> . The work will draw on content from creative development periods with artists: Tony Yap, Moira Finucane, Lucy Guerin and Mutsuko Tanaka with the aim of creating a work which draws on notions of 'entrances', 'exits' and 'boundaries' in both contemporary and mythological worlds balancing between narrative and abstraction.	<b>\$16,690</b>

### Skills and Arts Development - Artform Development

<b>Ausdance VIC</b>	VIC	Terrain: Multicultural contemporary dance festival will be co-produced by Ausdance Vic in partnership with Multicultural Arts Victoria on 11-12 November 2006. <i>Terrain will showcase the work of six established dance artists; Jodie Farrugia, Jeanette Hoe, Bagryana Popov, Naree Vachananda, Gerard Veltre and Tomoko Yamasaki over two nights and also incorporate the work of two emerging artists under the mentorship of Tony Yap and Yumi Umiumare. The festival will be co-curated by Kath Papas (Ausdance) and Jill Morgan (MAV).</i>	<b>\$12,000</b>
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### Skills and Arts Development - Skills Development

<b>Bare Bones Dance Collective</b>	SA	The independent South Australian members of Bare Bones Dance Collective: Ana Grosse, Daniel Golding, Gavin Clarke, Sarah Cartwright, Sascha Budimski, Penelope Shum and Veronica Shum will work with Ros Warby in Melbourne in November/ December 2006 with the aim to create a 30 minute ensemble piece called 'Stop What You're Doing, Improvise This'.	<b>\$8,735</b>
<b>Alan Schacher</b>	NSW	Alan Schacher has been invited to attend the 4th DaDao Live Art Festival to be held in Dashanzi 798 Arts District, Beijing, China in October 2006. Alan's attendance at the festival will follow a research period where he will investigate cultural issues of blandness and persona. The Festival will allow the opportunity to foster relationships with Chinese performance group <i>Living Dance Studio</i> and Beijing group <i>Theatre in Motion</i> .	<b>\$8,014</b>

### Skills and Arts Development - Skills Development for Young and Emerging Artists

<b>Janessa Dufty</b>	NZ	Janessa will undertake a 24 week professional traineeship with Leigh Warren & Dancers under the mentorship of Leigh Warren, commencing in January 2007 in Adelaide. The mentorship will focus on developing her performance skills in line with current demands of Australian contemporary dance companies.	<b>\$10,000</b>
<b>Janie Gibson</b>	NSW	Janie Gibson will be mentored by Martin del Amo in Sydney with the aim to compose new works and strengthen her self-directed solo practise.	<b>\$5,000</b>
<b>Stephanie Hutchinson</b>	VIC	Stephanie will undertake secondments with Strange Fruit in Melbourne and Legs on the Wall in Sydney with the aim to advance her skills in aerial performance, merging dance and circus skills. Opportunities for private tuition for tissu and web training will also be taken up.	<b>\$4,823</b>
<b>Laura Levitus</b>	VIC	Laura will undertake a two stage skills development opportunity with Tasdance and Lucy Guerin Inc. She will work with Tasdance in the development of the large-scale community based initiative Illuminations3 and will be an understudy in a new work choreographed by Lucy Guerin.	<b>\$10,000</b>

<b>Total</b>			<b>\$280,579</b>
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